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FISCHER EDITION
No. 4360

AMERICA FIRST

A BOY SCOUT OPERETTA

DEDICATED TO
THE BOY SCOUTS OF AMERICA

8055-406

TEXT BY
FREDERICK H. MARTENS

MUSIC BY
Will C. Macfarlane

.60 NET

J. FISCHER & BROTHER NEW YORK
FOURTH AVENUE AND EIGHTH STREET (ASTOR PLACE)

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CHARACTERS

JIM MANLY *	Scoutmaster of the Unionville Scouts	LARRY	} - South End Boys
MIKE	} - Troop Leaders	MARTIN	
WALTER			
WILL			
GEORGE	} - North End Boys	JOHN	
HARRY			
STEVE			
LINN			
		NELSON	
		A SOLDIER	
		A SAILOR	
		THE GODDESS OF LIBERTY	
		UNCLE SAM	

CHORUS

Other North End Boys. Other South End Boys. Boys of the Unionville Boy Scout Company of which Jim is Scoutmaster.

For Tableau: Soldiers and Sailors.

SCENE

An open common or meadow in the neighborhood of Unionville, a large industrial town.

INCIDENTAL MUSIC


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* It is suggested that an actual Scoutmaster fill this rôle wherever possible, since the boys, accustomed to his leadership and authority, would present the operetta with the best results, especially in the matter of drill.



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AMERICA FIRST

FREDERICK H. MARTENS

WILL C. MACFARLANE

ACT I

No. 1. Overture

Allegro Marziale (♩ = 120)

First system of musical notation for the Overture. It consists of two staves (treble and bass clef) in G major and common time. The music begins with a piano (*f*) dynamic and a forte (*f*) dynamic. The first staff has a *ritard.* marking at the end of the system.

Second system of musical notation for the Overture. It consists of two staves (treble and bass clef) in G major and common time. The music begins with a piano (*f a tempo*) dynamic and a forte (*f*) dynamic. The first staff has a *ritard.* marking at the end of the system.

Third system of musical notation for the Overture. It consists of two staves (treble and bass clef) in G major and common time. The music begins with a mezzo-forte (*mf a tempo*) dynamic.

Fourth system of musical notation for the Overture. It consists of two staves (treble and bass clef) in G major and common time. The music begins with a *cresc.* marking.

Orchestral parts may be obtained from the publishers

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(For further particulars see remark on second page of cover.)

f *ben marcato* *cresc.*

ff *trem.*

ff

dim.

The musical score consists of six systems of two staves each. The first system begins with a forte (*f*) dynamic and the instruction *ben marcato*. The second system features a fortissimo (*ff*) dynamic and a tremolo (*trem.*) instruction. The third system contains a fortissimo (*ff*) dynamic. The fourth system also features a fortissimo (*ff*) dynamic. The fifth system includes a *dim.* (diminuendo) instruction. The sixth system concludes the piece with a *dim.* instruction. The notation includes various rhythmic values, accidentals, and performance markings such as accents and slurs.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a melodic line with dynamics *f* and *p*. The left hand plays a bass line with chords, marked with *p*. A fermata is placed over the final chord of the system.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand features a melodic line with dynamics *f*, *cresc.*, *dim.*, and *p*. The left hand plays a bass line with chords, marked with *p*. A fermata is placed over the final chord of the system.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand plays a melodic line with dynamics *f*, *p*, and *mf*. The left hand plays a bass line with chords, marked with *mf*. A fermata is placed over the final chord of the system.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a melodic line with dynamics *cresc.*, *f*, and *mf*. The left hand plays a bass line with chords, marked with *mf*. A fermata is placed over the final chord of the system.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a melodic line with dynamics *cresc.*, *f*, and *ff trem.*. The left hand plays a bass line with chords, marked with *ff trem.*. A fermata is placed over the final chord of the system.

Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a melodic line with chords. The left hand plays a bass line with chords. A fermata is placed over the final chord of the system.

ff

ritard. allargando ff a tempo

ff

ff

accel.

The curtain rises on an open ground or common in the neighborhood of Unionville, a large industrial town. Bushes and trees at L. and R.W. From L.W. march in North End boys in a disorderly crowd, Will, George, Harry, Steve and Linn in lead, some keeping step, some not.

Nº 2. North End

Will, George and Chorus

Nº 3. South End

Larry, Martin and Chorus

Allegro Marziale (♩ = 120)

f

CHORUS

* {North} End, {South} End, Zip-Rah, Rah, Rah, Rah

Are we as good as the {South} End bunch? Are we as good as the {North} End bunch?

* When sung for the last time in Nº 3, North End and South End should join.

{North} End, {North} End, Zip, Rah, Rah, Rah, Rah!
 {South} {South}

Are we as good as the {South} End bunch? You bet we are!
 {North}

{North} End, {North} End, We_ are full of fight!
 {South} {South}

We know we can lick that {South} End bunch, We know we can lick that {South} End bunch.
 {North} {North}

{North} End, {North} End, We are full of fight!
 {South} {South}

We know we can lick that {South} End bunch, And do it right!
 {North}

(They halt, wave caps and shake fists.)

Fine.

(♩ = ♩ of preceding movement) WILL LARRY (Stepping forward and facing other boys.) ALL

They think they own the town! We'll

WILL
LARRY

ALL

make them think a - gain! They think they'll hold the {North} End down, They're
South

GEORGE
MARTIN

ALL

wrong - we'll make it plain. They think our spir - its cowed! And

GEORGE
MARTIN

ALL

we don't care a rap! They think they got the {North} End crowd! Wait
South

till we start to scrap!

WILL
LARRY

WILL
LARRY

ALL

They think they own the town! We'll make them think a gain! They

Musical notation for the first system, including vocal line and piano accompaniment.

GEORGE
MARTIN

ALL

think they'll hold the {North} End down, They're wrong - we'll make it plain! They

Musical notation for the second system, including vocal line and piano accompaniment.

GEORGE
MARTIN

ALL

think our spir - its cowed! And we don't care a rap! They

Musical notation for the third system, including vocal line and piano accompaniment.

ALL

think they're got the {North} End crowd! Wait till we start to scrap!

Musical notation for the fourth system, including vocal line and piano accompaniment.

D. S. al Fine.

WILL- That South End bunch needs a good trimming, and we ought to be able to give it to them.

STEVE- Just because they live in the South End, they think they can run this town!

GEORGE- Well, they can't put over anything like that on us (*to boys,*) can they?

ALL (*loudly*)- No! No!

GEORGE (*boastfully*)- Let me tell you fellows I've got an uppercut that is an uppercut! Some of those South End fellows are going to feel it today!

HARRY (*challengingly*)- Anyone would think that you were the only fellow in the crowd who knows how to use his fists!

WILL- Yes, don't talk so much about your uppercut- use it, use it!

GEORGE (*sulkily, with a glance at Harry*)- I'll use it on some of you fellows who like to start things if you don't look out!

HARRY- Do you mean me?

GEORGE- Never mind who I mean.....

(Both assume threatening attitudes- the other boys crowd about them. But the dispute is forgotten as Linn runs in from L.W. and up to Will.)

LINN- The South Enders have started- they're on the way here!

WILL- Everybody in the bushes! We'll hide and jump out when the right time comes!

(All conceal themselves in shrubbery; L.W. From distance sound of marching feet, which draws nearer. The South Enders march on from R.W., in the same manner as did the North End boys, singing as they enter.)

(Chorus No 3, same as No 2, substituting "South End" for "North End," and "Larry" and "Martin" for "Will" and "George" at places indicated. At the end of the fourth verse the North End boys step out from their hiding-places and front the others. Both North Enders and South Enders glare at each other, and assume challenging attitudes. Will and Larry step forward and fists clenched, regard each other contemptuously.)

WILL- What do you fellows want here anyway? We picked out this place to have some fun in, and we won't have any bunch of ole South Enders coming here to interfere with us!

LARRY- Aw, who's interfering with you? We've got just as much right to be here as you have. Do you fellows *own* this ground? Why don't you stay up at the North End where you belong?

WILL- Say, listen to me, you come here looking for trouble.....

GEORGE- And you're going to get it!

HARRY (*derisively*)- Yah, look at them! Ole South Enders! Ole South Enders!

ALL THE NORTH END BOYS (*same, pointing with fingers in a kind of chant*)-

Ole South Enders! Ole South Enders!

Ole South Enders! Ole South Enders!

LARRY (*with contempt*)- That's right! Keep on singing! That's all any ole North Enders can do, anyway!

MARTIN- Yes, all you can do is sing, ole North Enders! Yah!

ALL THE SOUTH END BOYS (*chanting derisively*)-

Ole North Enders! Ole North Enders!

All they can do is sing! Yah! (*With great contempt.*)

GEORGE (*stepping forward*)- I double-dare any ole South Ender to touch *me!*

FRED (*coming forward*)- And I double-dare any ole North Ender to touch *me!*

GEORGE (*thrusting out his shoulder*)- Touch me first, touch me first- I treble-double dare you to!

FRED- Aw, who's afraid of you! (*Touches him,*)

(*They clinch and both sides move on each other for battle, Will and Larry engage, there is sparring all along the line. Suddenly as the contest becomes general the clear notes of the Scouts call:*



are heard off-stage, yet near at hand. The startled combatants break away from each other and listen. Again the call sounds and, L.W., led by Jim, Mike and Walter, troops of the Unionville Boy Scouts march in, with military order and precision. The North End and South End boys draw back to either side as the Boy Scouts march down stage, separating the contestant groups. As they march they sing.)

Nº 4. America First

Boy Scout Chorus

Soldiers, Sailors and Chorus

Allegro Marziale (♩ = 108)

f

f

1. No pri - vate, hate a-wak-ning feud or fight, No
2. No a - lien, au - to-crat - ic thought shall find An

stu - pid, o - ver - bear - ing might for right, Should
 an - swing e - cho in our loy - al mind, The

rob the time and strength that One a - bove us meant To
 com - mon ar - dor of fra - ter - nal right Shall make us

be for broth - er - man and for our coun - try spent. No
 com - rades ev - er. e - qual in each oth - ers sight. No

sel - fish, dom - i - neer - ing love for pow'r, No
 sel - fish, dom - i - neer - ing love for pow'r, No

need - less dis - cord of the i - dle hour, Should
 need - less dis - cord of the i - dle hour, Should

turn us from the work of do - ing good, The glo - rious
 turn us from the work of do - ing good, The glo - rious

* Tableau A SOLDIER and SAILOR

toil whose aim is un - i - ver - sal broth - er - hood! A -
 toil whose aim is un - i - ver - sal broth - er - hood!

* After first verse has been sung, the Scouts, lined across the stage break rank in centre and back down stage. Curtains at the back are parted, revealing a sailor and a soldier supporting a large American flag, who sing as indicated. As soon as the scouts take up the refrain the curtains are closed, concealing sailor and soldier. After the second verse has been sung (during which the scouts march, line up, and back down stage as in the first verse,) the parting of the curtains reveals a small squad of sailors and soldiers who sing the first part of the refrain "America First." Curtains are closed when scouts begin to sing.

(To be sung softly but with great intensity and fervor.)

mer-i - ca first has need of you, A - mer-i - ca first has

work to do, A - mer-i - ca first, our na-tive land, If

fight you must, for her raise hand! A - mer-i - ca first has

need of you, A - mer-i - ca first has work to do, A -

mer-i - ca first, our na-tive land, If_ fight you must, for her' raise

(Curtain drawn concealing tableau) (Scouts close ranks and march) **Maestoso**

hand! A - mer - i - ca first has_

cresc. *f*

need of you, A - mer-i - ca first has work to do, A -

f

mer - i - ca_ first, our_ na - tive land, If_

f

fight you must for her raise hand! A -

mer-i - ca first has need of you, A - mer - i - ca first has

work to do, A - mer - i - ca first, our na-tive land, If

fight you must for her raise hand! hand!

ritard. *8va loco* *8va* *8va bassa* *8va* *8va bassa*

SCOUTS- Zing-a-zing! Boom! Boom!

(*On the "Bom! Bom!" every Boy Scout brings his staff down on the ground with a ring and stands at attention. Jim beckons forward Will and Larry, the leaders of the fray. They approach, while their followers cluster together whispering, and examining each other and the Boy Scouts.*)

JIM- Now, what is it all about, you fellows?

WILL (*beginning slowly, then as his excitement grows, ending with a perfect rush of words*)- Well, its this way! We fellows from the North End are sick and tired of the way those South Enders are trying to come in over us! (*Very rapidly.*) Yes, we're sick an' tired of it, an' we're not a-goin' to stand for it any more!

LARRY- We'll, I like that! I like that! Say, Captain, it's just as he says only the other way round. Those North Enders keep pestering us, and picking on us and irritating us (*in haste, same as Will*) an' we've had just as much of it as we're goin' to stand! Yes, sir, we've had just about as much of it as we're goin' to stand!

WILL (*beligerently*)- Aw, for two cents.....

LARRY (*same*)- Aw, for two cents.....

WILL - Say, you, you, you.....

LARRY - Who are you calling "You, you, you?"

WILL - I'm calling you, you, you ole South Ender!

LARRY (*drawing up to Will threateningly*)- What do you mean by calling me an ole South Ender you, you ole North Ender you?

WILL - I'll call you anything I want.....

LARRY - No you won't.

WILL - Yes, I will. I'll call you anything I want to call you, you, you.....

NORTH END BOYS (*chanting*)- Ole South Ender! Ole South Ender!

SOUTH END BOYS (*same*)- Ole North Ender! Ole North Ender!

(*Will and Larry start to rush one upon another, but Jim holds them back, his hand on the arm of each.*)

JIM - See here! We're not getting anywhere! All this row of yours doesn't seem to have any real foundation. If you don't know what to do with yourselves and have to take to scrapping to keep from falling asleep, I pity you! There are so many more interesting things to do. Look at the Scouts! They have enough to keep them busy. (*Turning to Scouts*) How about it, boys? Give them an idea of the "Scout Law!"

No 5. The Scout Law

Chorus

BOY SCOUTS *mf*

1. The
2. The

Andante Maestoso (♩ = 72) *f* *mf*

Scout is faith-ful to his word, he keeps his hon - or bright, 'Tis his
Scout is cour - te - ous to all, and kind with-out re - turn, 'Tis his

hon - or to be trust - ed, and the truth his guid - ing light. He's
du - ty to be help - ful and re - ward for help to spurn. To

loy - al to his coun - try, his own dear na - tive land, The
an - i - mals he's friend - ly he seeks to spare them pain, He

en - e - my of an - y who may a - gainst her stand. His
knows the birds and flow - ers, this knowl - edge he counts gain. The

du - ty's to be use - - ful, help oth - ers where he may, Let
scout o - beys his or - der, nor wherefore asks nor why, His

see each sun de - clin - - ing a good deed done that day. The
look is cheer - ful al - - ways, a smile is in his eye. Though

scout's the friend of each and all, and not a snob, not
not a - sham'd of hon - est thrift, with oth - ers shares his

he! For he takes his broth - ers as they are, and
store: And 'tis thus he keeps his hon - or's code, he

ritard.

not as they might be. The scout's the friend of
keeps the Boy Scout Law. Though not a - sham'd of

ritard. ALL BOYS *f a tempo* *allargando*

each and all, and not a snob not he! For he takes his broth - ers
hon - est thrift, with oth - ers shares his store: And 'tis thus he keeps his

ritard. *ritard.* 1 2

as they are, and not as they might be.
 hon-or's code, he keeps the Boy Scout Law. A-

ritard. *ritard.* *f accel.*

Allegro marziale ma Maestoso (♩ = 108)

f

mer-i - ca first has need of you, A - mer-i - ca first has

f

work to do, A - mer-i - ca first, our na-tive land, If

fight you must, for her raise hand! A - mer-i - ca first has

need of you, A - mer - i - ca first has work to do, A -

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by the lyrics 'need of you, A - mer - i - ca first has work to do, A -'. The piano accompaniment consists of chords and moving lines in both hands, primarily using eighth and quarter notes.

mer - i - ca first, our na - tive land, If fight you must, for her raise

ritard.

The second system continues the vocal line with the lyrics 'mer - i - ca first, our na - tive land, If fight you must, for her raise'. The piano accompaniment includes a *ritard.* (ritardando) instruction. The system concludes with a double bar line.

Curtain

hand!

a tempo *accel.*

The third system is a piano accompaniment piece. It begins with the word 'Curtain' above the first staff, which contains a whole rest. Below it, the vocal line has the word 'hand!'. The piano accompaniment starts with a *a tempo* marking and transitions to *accel.* (accelerando) in the final measure.

8va *8va* *8va* *8va*

The fourth system is a piano accompaniment piece. It features a series of chords in the right hand, each marked with *8va* (octave). The left hand provides a rhythmic accompaniment with eighth notes. The system ends with a double bar line.

ACT II

No 6. Introduction

Moderato (♩ = 104)

f ben marcato

f

dim. *mf*

Sva... loco

f *mf* *f* *f*

mf *f* *mf* *f*

* *Curtain*

* (Same scene, boys still hold positions they held when curtain dropped.)

No. 7. I'd Like To Say

Will and Chorus

Moderato (♩ = 104)

JIM (addressing North and South End Boys.)

Well, what do think of the Scout Law?

The piano introduction consists of three measures. The right hand plays a melody of eighth notes, starting with a half rest in the first measure. The left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

mf WILL

1. I'd like to say, — and I speak for my
South End crowd they are wel- come to

dim. *mf*

The first vocal line begins with a half rest, followed by the lyrics. The piano accompaniment features a melody in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include *mf* and *dim.*

NORTH END BOYS WILL

bunch, He speaks for his bunch — It's a first-class law and it has the
go, They're wel - come to go. We'd have beat - en them as they can't help

8va..... loco

The chorus features two vocal lines: 'NORTH END BOYS' and 'WILL'. The piano accompaniment includes a melody in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *8va..... loco* is present above the piano part.

NORTH END BOYS

WILL

punch, It has the punch. And I for one if there is a
 know, They can't help know. To camp and scout and to trail's a

8va..... loco

way, game Will join the Scouts, Will
 That makes a row, That

mf> *mf* *f* *mf*

join the Scouts, Will join the Scouts this ver - y
 makes a row, That makes a row like this seem

f> *f*

CHORUS

day!
 tame! You're say - ing some-thing that lis - tens well! If they

f

let us join well all of us swell the Boy Scout ranks, And we

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "let us join well all of us swell the Boy Scout ranks, And we". The piano accompaniment consists of chords and moving lines in both the right and left hands. Dynamic markings include *ff* and *f*.

won't be the worst When it comes to putting A-mer-i - ca first.

The second system continues the vocal line with the lyrics "won't be the worst When it comes to putting A-mer-i - ca first." The piano accompaniment features a prominent bass line with a steady eighth-note rhythm. Dynamic markings include *ff* and *f*. A first ending bracket is present at the end of the system.

2. The

The third system shows the piano accompaniment for the second ending, labeled "2. The". The right hand has a melodic line with dynamics *dim.* and *f*. The left hand continues with a rhythmic accompaniment. The system concludes with a double bar line and repeat dots.

first.

The fourth system continues the piano accompaniment for the first ending, labeled "first.". It features a *ff* dynamic and includes performance directions such as *Sva..... loco* and *accel.* The system ends with a double bar line and repeat dots.

JIM (*turning to Larry*) - And how about you and your friends?

LARRY - We got along without Scouts so far, and I guess we can keep on getting along without them! And I wouldn't join anything those ole North Enders belong to anyhow! (*Turning to his comrades*) You don't want to join any ole North End Crowd, do you boys?

SOUTH ENDERS (*all*) - No, no!

LARRY (*encouraged*) - And we're going to lick those ole North Enders right now! You've got no right to stop us, either - (*retreating a safe distance*) Ole Boy Scouts! Ole North End Boy Scouts!

(*Jim whistles twice, and before the other boys realize what has been done, the South Enders are surrounded, and each one of their number finds himself in the custody of two Scouts. Several patrols have been detailed to account for them, the others remain drawn up in rank.*)

JIM (*to Larry, who is led up to him*) - Well, what have you to say now?

LARRY (*embarrassed*) - I didn't mean any harm! But (*stubbornly*) I won't join the Scouts!

JIM - Well, you don't seem to know any better so I'll excuse you. But you'll have to show a different spirit before you get even a chance to enter our organization, you or any of your friends! (*To Scouts who are guarding them*) Let them go! (*Larry, released, together with his comrades retires to one side, where they watch proceedings.*)

(*To Will and North End boys*) We Scouts have nothing against fighting - when there's a reason! It's fighting for nothing at all that we object to! When you join us you'll have plenty of fighting to do - fighting yourselves, fighting for others and, if necessary fighting others in one way or another if they do not do the right thing. Mike, there, (*pointing to him*) used to be one of these scrap for the scrap scrappers. Now he's reformed. Give him the right fighting idea, Mike.

MIKE (*steps forward grinning*) - We figure it out the way the old Colonial frontiersman did!

Nº 8. The Old Colonial Frontiersman

Mike and Chorus

Andante espressivo (♩ = 80)

The musical score is written for piano and voice. It consists of two systems of music. The first system has a treble clef on the upper staff and a bass clef on the lower staff, both in common time (C). The tempo is marked 'Andante espressivo' with a quarter note equal to 80 beats per minute. The piece begins with a piano (*p*) dynamic. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. The second system continues the melody and accompaniment, ending with a final cadence. The key signature is one sharp (F#), and the time signature is common time.

MIKE

p

1. The old Col - o - nial fron-tiers-man, he fought since in his day, 'Twas
 2. A Scout is not a sol - dier - boy; he's not, that is to say, Un -
 3. But fight - ing just for fight - ing's sake there is no sense in that, And
 4. The old Col - o - nial fron-tiers-man when past the bat - tle's stress He

p

on - ly fight - ing that could keep the In - di - an at bay, He
 til his coun - try needs him in a mil - i - tar - y way, Yet
 if you want to join us, you must drop it, that is flat, Like
 toiled to bring the arts of peace in - to the wil - der - ness, He

fought be-cause he had a cause, and did he meet the test? He
 when it is his du - ty to de - fend his na - tive land The
 old Col - o - nial fron-tiers - man, if there be need to fight, We'll
 was a Scout, he knew the trails, and that is why we cry: We'll

ritard.

must have, else we'd not be here to prove he fought the best.
 rea - son for his fight - ing's one that all can un - der - stand.
 nev - er shirk the call to arms, when fight - ing for the right!
 fight the way the old scout fought, or know the rea son why.

CHORUS (*slowly*)

p

He fought be - cause he had a cause. And did he meet the test? He
 He fights be - cause he has a cause. And does he meet the test? He
 We fight be - cause we have a cause. And do we meet the test? We'll
 We'll fight be - cause we have a cause. And will we meet the test? We'll

ritard.

met the test, else we'd not be here to prove he fought the best...
 meets the test, since his is a cause for which one fights the best...
 meet the test, since we have a cause for which we'll fight our best...
 meet the test, since we have a cause for which we'll fight our best...

WILL (*to Jim*)- That idea suits us right down to the ground. And can we come right in and join the Boy Scouts now? (*Without waiting for an answer, to his comrades*) Come on, fellows!

JIM - Hold on there! It's not as simple as all that! You have to pass the tests first? And even then you have to come in as a tenderfoot!

HARRY- What are the tests?

JIM (*to Mike*)- Give him the tests.

MIKE - Anyone who wants to join the Boy Scouts must know their laws, signs and salute; he must know the history of our flag- the glorious Stars and Stripes- and he must be able to tie four standard knots!

GEORGE- I can tie the knots.

STEVE- So can I!

FRED (*excitedly, speaking from the South End corner*)- So can I!

LINN (*sorrowfully*)- But none of us know the rest of it!

JIM- Well, perhaps you can learn! It's a little irregular, but I'll detail one Scout to each four of you fellows, and if you learn the salute, secret sign and laws- I'm sure most of you can give the history of the Stars and Stripes- by the time the rest of us are through with our { Drill
War Dance } I'll let you take the oath!

(Rapidly glancing over the stage, Jim takes count of the boys present to be instructed and motions six or eight [the number required,] who leave the ranks and begin to teach the would-be recruits. The remainder of the Scouts, under the command of Jim and his Patrol Leaders, now begin their Drill [War Dance.] If the military drill is used it may include "Stretcher" and "Semaphore Signal" Drills. If a "War Dance" is preferred, the "War Dance" [see "Boy Scouts of America," 9th edition] may be recommended. This "War Dance" permits of the introduction of a number of Camp-fire Girls on the stage if desired, whose participation may be moved by Jim's calling out.)*

JIM- There are some Camp-fire Girls over yonder. Walter, wig-wag them and ask if they will take part in our "War Dance!" (*Business of wig-wagging towards Wings followed by appearance of girls, who withdraw immediately dance is concluded.*)

* (*Naval, Aeroplane and other drills may be introduced here if desired. Incidentally, it is strongly recommended that both "Drills" and "War Dance" be performed. Details of the "Drills" may be left to the discretion of Scoutmasters; full directions for the "War Dance" will be found in Ernest Seton Thompson's "Boy Scouts of America" p.156, (1910), Doubleday Page & Co.*)

Nº 9. March

Tempo di Marcia (♩ = 120)

The musical score is written for piano in 6/8 time, marked 'Tempo di Marcia' with a tempo of 120 beats per minute. The key signature consists of two flats (B-flat and E-flat). The score is divided into six systems, each with a treble and bass staff. The first system begins with a piano (*f*) dynamic. The second system features a forte (*f*) dynamic. The third system also begins with a piano (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a final cadence in the sixth system.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a long slur over the first four measures, followed by a quarter rest and eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff continues the melodic line with a slur over the first four measures, then a quarter rest and eighth notes. The bass staff continues the accompaniment with chords and eighth notes.

Third system of musical notation. The treble staff features chords with accents (>) on the first two measures, followed by chords with flats (b) on the next two measures. The bass staff has a quarter rest in the first measure, followed by a melodic line with a slur.

Fourth system of musical notation. The treble staff consists of a series of chords with eighth notes. The bass staff features a melodic line with a slur over the first four measures.

Fifth system of musical notation. The treble staff consists of a series of chords with eighth notes. The bass staff features a melodic line with a slur over the first four measures.

Sixth system of musical notation. The treble staff features chords with eighth notes, followed by a melodic line with a slur. The bass staff features a melodic line with a slur over the first four measures.

TRIO

(♩ = ♩. of preceding movement)

First system of musical notation, featuring a treble and bass clef. The music consists of chords and single notes, with a dynamic marking of *f* (forte) at the end of the system.

Second system of musical notation, featuring a treble and bass clef. The music consists of chords and single notes, with a dynamic marking of *ff* (fortissimo) at the beginning of the system.

Third system of musical notation, featuring a treble and bass clef. The music consists of chords and single notes, with a dynamic marking of *ff* (fortissimo) at the beginning of the system.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of chords and single notes, with a dynamic marking of *ff* (fortissimo) at the beginning of the system.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of chords and single notes, with a dynamic marking of *ff* (fortissimo) at the beginning of the system.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of chords and single notes, with a dynamic marking of *ff* (fortissimo) at the beginning of the system. The system concludes with the instruction *D.C. al Fine.*

Nº 10. Indian War Dance

Camp-Fire Girls

“First he danced a solemn measure,
Very slow in step and gesture,
Then more swiftly and still swifter
Whirling, spinning round in circles.”

Longfellow

Moderato (♩ = 112)

p

One step to a measure

p

sempre staccato

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a long slur over the first six measures. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. Continuation of the first system. The piano (*p*) dynamic is maintained. The melodic line in the right hand continues with a slur.

Third system of musical notation. The piano (*p*) dynamic is maintained. The melodic line in the right hand continues with a slur.

Fourth system of musical notation. The piano (*p*) dynamic is maintained. The melodic line in the right hand continues with a slur.

Fifth system of musical notation. The piano (*p*) dynamic is maintained. A *cresc.* (crescendo) marking is placed above the right hand staff in the third measure of this system.

Sixth system of musical notation. The tempo and dynamics change to *mf* (mezzo-forte). The instruction "Two steps to a measure" is written above the right hand staff. The right hand plays a more active melodic line, while the left hand continues with a steady eighth-note accompaniment.

First system of musical notation. The treble clef staff begins with a *mf* dynamic marking. The bass clef staff begins with a *p* dynamic marking. The music consists of a series of eighth notes and quarter notes, with some notes beamed together.

Second system of musical notation. The treble clef staff has a *mf* dynamic marking. The bass clef staff has a *p* dynamic marking. The music continues with similar rhythmic patterns and some chromatic movement.

Third system of musical notation. This system continues the melodic and harmonic development in both staves.

Fourth system of musical notation. The treble clef staff has a *mf* dynamic marking. The bass clef staff has a *p* dynamic marking. A *cresc.* (crescendo) marking is placed above the bass staff towards the end of the system.

Fifth system of musical notation. The treble clef staff has a *f* (forte) dynamic marking. The bass clef staff has a *mf* dynamic marking. The text "Four steps to a measure" is written above the treble staff, indicating a specific rhythmic pattern.

Sixth system of musical notation. This system concludes the piece with a final melodic phrase in the treble staff and a supporting bass line.

* At this point and to the end of the number boys beat dish-covers and add as much as possible to the din
 J. F. & B. 4360-55

(While the Drill or War-Dance is going on the South End boys, including Larry, have gradually crept up to the Boy Scout instructors and are amicably listening to their murmured instructions in company with their late enemies. The teachers examining them rapidly, conclude, with the exception of a few boys, that they have met all the requirements. The teachers line up in two detachments. John and Nelson, South End boys whose allegiance to Larry is weakening owing to their interest in the Scouts, shyly offer themselves as subjects and are accepted, despite the efforts [dumb show] of Larry to hold them back. As the Drill or War Dance concludes, the Scouts march down-stage in military order, while on either side the "Tenderfeet" march up-stage in close column, and fall in behind the Scout Patrols—the Scout instructors then fall into rank in the last line of their own organization, leaving the North End and South End boys under leadership of Will and Larry respectively. As the boys begin to march they sing.)

* No 11. Ho for the Joy

Chorus

Allegro marziale (♩ = 120)

f (Drum)

CHORUS

1. Ho for the joy of the camp and trail, For the

* This number is adaptable as a marching song when the Boy Scouts are actually on the march.

big times on the hike, For the out-door fun where the Scout Laws run, When the

woods and the hills we strike!

2. Ho for the kit and the duffle-bag,
Of their weight we will not tire,
Hail the open night when the stars shine bright
As we sing by the first camp-fire!
3. Ho for the times that we'll all enjoy,
For the big times on the hike
When we're free to know all that nature'll show,
And her gifts we share alike!
4. Ho for the games that the camp-fire knows
For the "Chipmunk Hunt" let's say,
For the "Push O' War," the "Corral" or more,
Like the "Round-Up Hat" relay!
5. Ho for the games that the camp-fire knows
"Treasure Hunt" and "Lost-Patrol"
For the old "Crab Race" and for "Pris'ners Base"
For the "Swatter" and "Flag Race" goal!
6. Ho for the games that the camp-fire knows
"The Spider and the Fly"
Ho for "Follow-my-leader," or "Mumbly-Peg"
Or for "Throwing the Assegai."

(The whole company is aligned, marking time with its feet and Jim administers the oath to the new recruits, which they repeat collectively, giving the salute.)

JIM- Well, this has been a good day for recruits, and for the Boy Scouts of Unionville.

MIKE- Yes, they look like a likely lot of "Tenderfeet!"

WALTER- Some of you fellows couldn't pass though!

JIM- Well, they need not be discouraged. Let them try again! (A cheer from the rejected, who have been standing on one side in a dejected attitude.) And now before we march off with these "rookies," we'll pay our respects to the flag! (At his command the Scouts and the "Tenderfeet" fall back a few paces. The standard bearer of the Boy Scouts comes forward with the Stars and Stripes. Behind him, a section of boys form, each provided with two small American flags, and go through the "Flag Drill" [signal alphabet] while all sing.)

No. 12. The Star-Spangled Banner

Mike, Tom, Will, Larry and Chorus

(Salute to the flag)

f *ritard.*

Oh, say, can you see, by the dawn's ear - ly light, What so

f

proud - ly we hailed at the twi - light's last gleam - ing; Whose broad

stripes and bright stars, thro' the per - il - ous fight, O'er the ramparts we

watched were so gal - lant - ly stream - ing? And the 'rock - ets' red glare, the bombs

burst - ing in air, Gave proof thro' the night that our flag was still

there. Oh, say, does that star - span - gled ban - ner yet_ wave O'er the

land of the free and the home of the brave?

mf MIKE

On the shore dim - ly seen thro' the mists of the deep, Where the

TOM

foe's haugh-ty hosts in dread si-lence re - pos-es, What is that which the

breeze, o'er the tow-er - ing steep, As it fit - ful - ly blows, half con -

WILL

ceals, half dis - clos - es? Now it catch - es the gleam of the

morn-ing's first beam, In full glo - ry re - flect - ed now shines on the

LARRY

stream: 'Tis the star-span - gled_ ban - ner: oh, long may it_

wave_ O'er the land of_ the free and the home of the brave!

ff ALL

Oh_ thus be it ev - er when free-men shall stand Be -

tween their loved home and wild war's des - o - la - tion; Blest with

vic - try and peace, may the heav'n - res - cued land Praise the

Pow'r that hath made and pre - served us a na - tion! Then

con - quer we must, when our cause it is just, And

this be our mot - to: "In God is our trust!" And the

star - span - gled ban - ner in tri - umph shall

wave_ O'er the land of_ the_ free and the home of the brave.

JIM (*raising his hand as song concludes*) - Boys! We've done something real today! Here were a lot of fine fellows with nothing better to do than beat each other up-and for what? for nothing at all. And, instead of letting them go on with their foolishness, we're going to make Scouts of them, and open up a whole new world of fun and satisfaction to them.

MIKE - They'll learn that there's not a better "bunch" going than the Scouts!

WALTER - They'll learn that not the "gang" first, or the North End first or the South End first, not even Unionville first is our motto - but America First!

MIKE - No one part or section of it- the whole United States over which float the Stars and Stripes!

JIM - They'll learn to do their best for our country- the land for which our fathers fought and died, the land of our pride, the land that shall ever remain free. Come on, boys, all of you - "My County 'Tis of Thee!"

No 13. My Country, 'Tis of Thee America

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic. The score includes a repeat sign with a first ending marked with an asterisk (*). The lyrics are arranged in two stanzas, with the first stanza corresponding to the first ending and the second stanza to the second ending.

*

	1. My coun - try	'tis of thee,				
	2. My na - tive	coun - try,	thee,			
	3. Let mu - sic	swell the breeze,				
	4. Our fa - thers'	God!	to Thee,			

Sweet land of lib - er - ty, Of thee I sing;
 Land of the no - ble free, Thy name I love;
 And ring from all the trees Sweet free-dom's song;
 Au - thor of lib - er - ty, To Thee we sing:

* It is suggested that only the first and last stanzas be sung.

Land where my fa - thers died! Land of the pil - grims' pride!
 I love thy rocks and rills, Thy woods and tem - pled hills;
 Let mor - tal tongues a - wake; Let all that breathe par - take;
 Long may our land be bright With free - dom's ho - ly light;

From ev - 'ry moun - tain side Let free - dom ring!
 My heart with rap - ture thrills Like that a - bove.
 Let rocks their si - lence break, The sound pro - long.
 Pro - tect us by Thy might, Great God, our King.

JIM- *
 Are we pre - pared?

ALL- *
 Zing - a - zing! Bo - om! Boom! We are!

* While these calls are musically more effective, if desired "Jim" may use the whistle signal— one long blast— for "Attention"; the boys replying with two short blasts— "All right!"

Taking up the song which follows, all the boys begin to march by the flag, giving the salute as they pass. The same evolutions may be gone through with as in No 4, and the Tableau of soldiers and sailors may include, as its central figures, the Goddess of Liberty (Miss Columbia) and Uncle Sam.

No 14. America First

Boy Scout Chorus

The Goddess of Liberty, Uncle Sam and Chorus

Allegro marziale

f

1. No pri - vate, hate a-wak'-ning feud or fight, No
 2. No a - lien, au-to-cratic thought shall find An

f

stu - pid, o-ver-bear-ing might for right, Should rob the time and strength that
 answering e-cho in our loy - al mind, The com-mon ar-dor of fra-

One a-bove us meant to be for broth-er-man and for our coun-try spent. No
 ter-nal right shall make us comrades ev - er e - qual in each oth - ers sight. No

sel - fish, dom-i - neer-ing love for pow'r; No use - less dis-cord of the
 sel - fish, dom-i - neer-ing love for pow'r, No use - less dis-cord of the

i - dle hour, Should turn us from the work of do - ing good, The glo - rious
 i - dle hour, Should turn us from the work of do - ing good, The glo - rious

Tableau: THE GODDESS OF LIBERTY, UNCLE SAM,
 SOLDIERS AND SAILORS

toil whose aim is u - ni - ver - sal broth - er - hood! * A -
 toil whose aim is u - ni - ver - sal broth - er - hood!

dim.

* *Softly but with great intensity and fervor.*

mer - i - ca first has need of you, A - mer - i - ca first has

work to do, A - mer - i - ca first our na - tive land If

fight you must, for her raise hand. A - mer - i - ca first has

need of you, A - mer - i - ca first has work to do, A -

mer-i - ca first our na-tive land If fight you must, for her raise

ALL (Including those in Tableau.)

hand. *ff* A - mer-i - ca first has need of you, A -

mer-i - ca first has work to do, A - mer-i - ca first, our

na-tive land If fight you must for her raise hand. A -

Molto maestoso

mer-i - ca first has need of you, A - mer-i - ca first has

work to do, A - mer-i - ca first, our na-tive land If

fight you must, for her raise hand.

ritard. *fff a tempo* *accel.*

Sva *Sva* *Sva* *Sva*

Curtain.

Battle Hymn of the Republic.

JULIA WARD HOWE.

RALPH KINDER.

Solo or all voices in unison.

With marked rhythm.
ff
Tempo ad lib.

1. Mine eyes have seen the glo-ry of the com-ing of the Lord;
2. I have seen Him in the watch-fires of a hundred circling camps;
3. I have read a fier - y gospel, writ in burnished rows of steel;
4. He has sounded forth the trumpet that shall never call retreat;
5. In the beau-ty of the lil - ies Christ was born a-cross the sea,

He is trampling out the vin-tage where the grapes of wrath are stored; He hath
They have build-ed Him an al - tar in the even-ing dews and damps; I can
"As ye deal with my con-temners, so with you my grace shall deal." Let the
He is sift - ing out the hearts of men be - fore His judg-ment seat! O be
With a glo - ry in His bo-som that trans-fig-ures you and me; As He

rit. *Strict time.*

loos'd the fateful lightning of His ter-ri-ble swift sword, His truth is marching on.
read His righteous sentence by the dim and flaring lamps, His day is marching on.
He - ro, born of woman crush the serpent with His heel, Since God is marching on.
swift, my soul, to answer Him! be ju - bi-lant, my feet! Our God is marching on.
died to make men ho-ly, let us die to make men free, While God is marching on.

CHORUS.

ff

Glo - ry! Glo-ry Hal-le - lu - jah! Glo - ry! Glo-ry Hal-le - lu - jah!

Glo-ry! Glo-ry Hal-le - lu - jah! His truth is marching on. on.



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